

MUSIC - UNIVERSITY OF TORONTO



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Brahms, Johannes

[Gesänge, women's
voices, 2 horns & harp,
op. 17]

Four trios for female
voices, with accompaniment
of two horns and harp.
Op. 17

M
1543
.5
B
7
Op. 17
17

FOUR TRIOS

FOR FEMALE VOICES

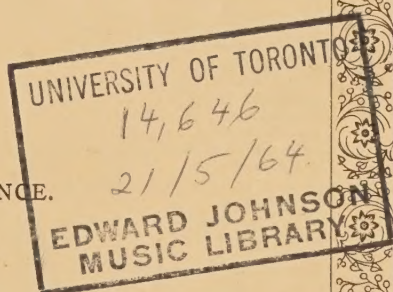
WITH ACCOMPANIMENT OF TWO HORNS AND HARP

COMPOSED BY

J. BRAHMS

OP. 17.

PRICE ONE SHILLING AND SIXPENCE.



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129.	Good night (2 voices) ...	Carl Reinecke	2d.	173.	The Hussar's departure ...	Carl Hering	3d.
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56.	Hear, O hear my Prayer (Veni, Domine) ...	Mendelssohn	3d.	169.	The mermaids ...	Dr. Walmisley	4d.
27.	Hearts feel that love Thee ...	Mendelssohn	2d.	67.	The moorland ride ...	Carl Hering	2d.
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108.	In sleep the world reposes ...	Richard Hol	2d.	81.	The shepherd boy ...	Carl Hering	3d.
93.	In summer go thy love to seek... ..	Carl Reinecke	2d.	162.	The Spring ...	L. Samson	4d.
155.	In the meadows ...	G. J. Bennett	3d.	166.	The Spring ...	R. Wurst	2d.
35.	In the wood ...	Dr. Hiller	3d.	177.	The steadfast heavens	R. Schumann	4d.
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137.	Invitation to the dance (2 voices)	Carl Reinecke	4d.	176.	The Swallow ...	Henry Leslie	3d.
77.	Invocation to Faith ...	A. G. Gits	3d.	123.	The twilight star ...	J. Barnby	3d.
29.	I waited for the Lord ...	Mendelssohn	3d.	139.	The Violet ...	G. J. Bennett	3d.
115.	Jack Frost ...	J. L. Hatton	3d.	10.	The voice of Spring ...	A. H. Behrend	3d.
24.	Jesus, heavenly Master ...	Spohr	2d.	149.	The wanderer's greeting	Franz Abt	2d.
107.	Live we singing ...	M. Hauptmann	2d.	7.	The water-nymphs ...	Henry Smart	4d.
132.	Look upward (2 voices) ...	Carl Reinecke	2d.	143.	The Winter hath not a blossom	Carl Reinecke	3d.
20.	Lord, how long ...	Brahms	4d.	150.	The wood-nymphs ...	Henry Smart	3d.
60.	Make the car of a golden King-cup	Sir M. Costa	4d.	167.	Thou Heaven, blue and bright	Franz Abt	2d.
121.	May dance ...	Asger Hamerik	6d.	54.	Thou that thyself with death hast striven	Carl Reinecke	2d.
110.	Might I the bird be ...	Richard Hol	3d.	66.	To a skylark ...	Ch. H. Lloyd	3d.
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164.	Nanie ...	R. Schumann	2d.	75.	Twilight ...	G. Roberti	3d.
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168.	Now May again (4 voices) ...	Mendelssohn	2d.	8.	Vicissitude ...	Joachim Raff	4d.
135.	Nurse's Song (A Two-part song) ...	B. Luard Selby	2d.	83.	Voice of the western wind	J. Barnby	3d.
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146.	O clap your hands ...	E. H. Thorne	6d.	28.	Waken, day is dawning ...	A. C. Mackenzie	4d.
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157.	O grateful evening ...	Carl Reinecke	2d.	72.	Wanderer's night-song ...	Dr. Hiller	2d.
5.	O happy fair ...	Shield (Arr. by Henry Leslie)	4d.	38.	Welcome to this place (4 v.) ...	Sir H. R. Bishop	4d.
58.	O Skylark, for thy wing ...	Henry Smart	4d.	78.	What can the stars be ...	Joachim Raff	3d.
142.	O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices	Mendelssohn	6d.	116.	When does a maiden ...	Dr. Hiller	3d.
52.	Once again the day ...	Franz Abt	2d.	80.	When Evening's twilight	J. L. Hatton	2d.
57.	On departure ...	Franz Abt	2d.	74.	Whene'er the sounding harp is heard	J. Brahms	6d.
19.	O praise the Lord (Laudate pueri) ...	Mendelssohn	4d.	11.	When glows a heart ...	Joachim Raff	4d.
69.	O sing to God (Noël) ...	Ch. Gounod	6d.	34.	When two are lovers ...	Carl Reinecke	2d.
94.	Our home shall be on this bright isle	Henry Smart	4d.	140.	Where are the angels, mother? ...	J. L. Hatton	3d.
105.	Over a grave ...	Carl Reinecke	2d.	163.	Where deepest shadows ...	Franz Abt	2d.
99.	O why, if thou art mine ...	M. Hauptmann	2d.	32.	With a laugh, as we go round ...	W. S. Bennett	4d.
141.	Pangbourne ...	F. Corder	3d.	12.	Woe to him (2 voices) ...	Carl Reinecke	2d.
46.	Parting beam of daylight	Franz Abt	2d.	12.	Ye shining stars ...	R. Wurst	3d.
	Peace... ..	Dr. Hiller	3d.	32.	Yet once again ("Magic Flute")	Mozart	2d.
				12.	Youth, Joy, and Hope ...	J. L. Hatton	4d.

(To be continued.)

FOUR TRIOS

FOR FEMALE VOICES

WITH ACCOMPANIMENT OF TWO HORNS AND HARP

COMPOSED BY

J. BRAHMS

OP. 17.

no 1 A
2 D
3 C
4 B

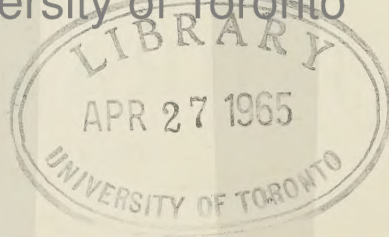
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M
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op. 17
T7

WHENE'ER THE SOUNDING HARP IS HEARD

TRIO FOR FEMALE VOICES

THE WORDS TRANSLATED FROM THE GERMAN OF RUPERTI BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

J. BRAHMS

(Op. 17, No. 1).

Poco adagio, con molto espressione.

HORN IN
C BASSO.

p espress.

HARP OR
PIANO.*

Poco adagio, con molto espressione.

f

dim.

* The small notes are only to be played when there is no Horn.

WHENE’ER THE SOUNDING HARP IS HEARD.

THE SECOND PART IS HERE.

Handwritten musical score for three parts. The top staff (treble clef) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a single note (B-flat) followed by a rest, then a half note (B-flat) with an accent (>) above it, and finally a half note (B-flat) with a piano (p) dynamic marking. The middle staff (treble clef) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a single note (B-flat) followed by a rest, then a half note (B-flat) with an accent (>) above it, and finally a half note (B-flat) with a piano (p) dynamic marking. The bottom staff (bass clef) begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a single note (B-flat) followed by a rest, then a half note (B-flat) with an accent (>) above it, and finally a half note (B-flat) with a piano (p) dynamic marking. The word "dim." is written above the middle staff, indicating a diminuendo. The score is written on three staves, with the top staff having a treble clef and the bottom staff having a bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The score is written in a handwritten style, with some corrections and markings.

1st SOPRANO.

2nd SOPRANO.

ALTO.

When - e'er the sound - ing
Es tönt ein vol - ler

When - e'er the sound - ing
Es tönt ein vol - ler

When - e'er the sound - ing
Es tönt ein vol - ler

p

harp is heard, In - spired by love and
Har - fen - klang, den Lieb' und Sehn - - sucht

harp is heard, In - spired by love and
Har - fen - klang, den Lieb' und Sehn - - sucht

harp is heard, In - spired by love and
Har - fen - klang, den Lieb' und Sehn - - sucht

(2)

WHENE'ER THE SOUNDING HARP IS HEARD.

long - - - ing, With
 schwel - - - len, Er

long - - - ing, With
 schwel - - - len, Er

long - - - ing, With
 schwel - - - len, Er

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef and have lyrics in both German and English. The piano part is in G major and 4/4 time, featuring a continuous arpeggiated harp pattern. The lyrics are: 'long - - - ing, With / schwel - - - len, Er'.

cres.
 grief our in - - - most
 dringt zum Her - - - zen

cres.
 grief our in - - - most
 dringt zum Her - - - zen

cres.
 grief our in - - - most
 dringt zum Her - - - zen

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts have lyrics in both German and English. The piano part continues the arpeggiated harp pattern. The lyrics are: 'grief our in - - - most / dringt zum Her - - - zen'. The word 'cres.' (crescendo) is written above the first two vocal staves and below the piano part.

WHENE'ER THE SOUNDING HARP IS HEARD.

f . . . *poco . a . poco . .*

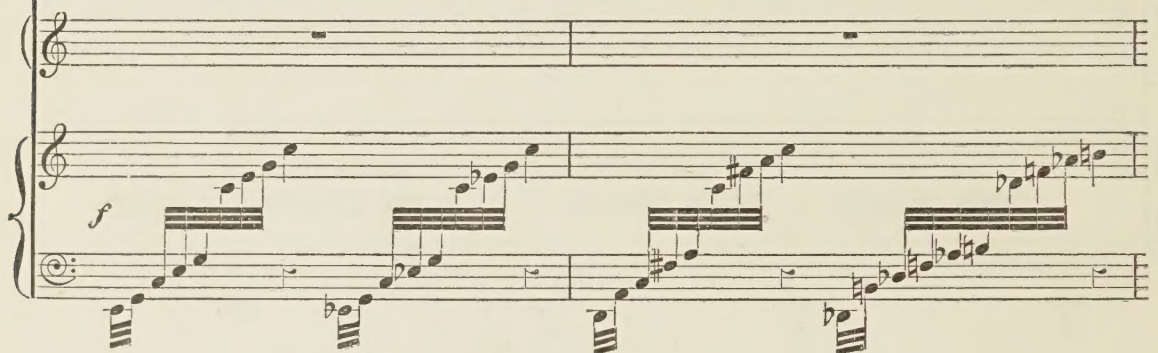
hearts are stirred, And
tief und bang, und

f . . . *poco . a . poco . .*

hearts are stirred, And
tief und bang, und

f . . . *poco . a . poco . .*

hearts are stirred, And
tief und bang, und



dim.

tears our eyes are
lässt das Au - - - ge

dim.

tears our eyes are
lässt das Au - - - ge

dim.

tears our eyes are
lässt das Au - - - ge



WHENE'ER THE SOUNDING HARP IS HEARD.

The musical score is arranged in three systems. Each system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and have lyrics: "throng" and "quel" on the first line, and "ing." and "len." on the second line. The piano accompaniment begins with a piano (*p*) dynamic. The first system shows the initial melodic lines. The second system features a piano (*p*) dynamic and includes a crescendo (*cres.*) and a fortissimo (*f*) dynamic marking. The third system includes a decrescendo (*dim.*) marking. The piano part consists of arpeggiated chords and melodic lines in both hands.

throng
quel - - - - ing.
len.

throng
quel - - - - ing.
len.

throng
quel - - - - ing.
len.

p

cres.

f

dim.

WHENE'ER THE SOUNDING HARP IS HEARD.

The first system of the musical score consists of five staves. The top three staves are treble clefs, each containing a whole rest. The fourth staff is a treble clef with a piano (*p*) dynamic marking and a half note G4. The fifth staff is a grand staff (treble and bass clefs) featuring a complex, flowing arpeggiated pattern. The piece concludes with an accent (>) over the final note.

The second system of the musical score consists of five staves. The top three staves are treble clefs, each containing a whole rest. The fourth staff is a treble clef with a piano (*p*) dynamic marking and a half note G4. The fifth staff is a grand staff (treble and bass clefs) featuring a complex, flowing arpeggiated pattern. The piece concludes with an accent (>) over the final note.

Flow
O

Flow
O

Flow
O

dim. *p*

WHENE'ER THE SOUNDING HARP IS HEARD.

on, ye tears, un-check'd flow on, Thy
rin - - - net Thrä - - - nen nur her - ab o

on, ye tears, un-check'd flow on, Thy
rin - - - net Thrä - - - nen nur her - ab o

on, ye tears, un-check'd flow on, Thy
rin - - - net Thrä - - - nen nur her - ab o

grief, sad heart, grow strong - - - er,
schla - - - ge Herz, mit Be - - - ben!

grief, sad heart, grow strong - - - er,
schla - - - ge Herz, mit Be - - - ben!

grief, sad heart, grow strong - - - er,
schla - - - ge Herz, mit Be - - - ben!

WHENE'ER THE SOUNDING HARP IS HEARD.

cres.

Since love and
Es san - - - ken

cres.

Since love and
Es san - - - ken

cres.

Since love and
Es san - - - ken

f

joy to death are
Lieb' und Glück in's

f

joy to death are
Lieb' und Glück in's

f

joy to death are
Lieb' und Glück in's

WHENE'ER THE SOUNDING HARP IS HEARD.

poco . . a . . poco . . dim.

gone, And life is
Grab, ver - - - lo - - - ren

poco . . a . . poco . . dim.

gone, And life is
Grab, ver - - - lo - - - ren

poco . . a . . poco . . dim.

gone, And life is
Grab, ver - - - lo - - - ren

dim.

life no long - - - er.
ist das Le - - - ben!

p

life no long - - - er.
ist das Le - - - ben!

p

life no long - - - er.
ist das Le - - - ben!

p

WHENE'ER THE SOUNDING HARP IS HEARD.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment is in grand staff (treble and bass clefs) and begins with a half note G3, followed by a half note A3, and then a half note B3. The piano part features a series of ascending eighth notes in the right hand and descending eighth notes in the left hand, creating a harp-like effect. The system concludes with a half note G4 in the vocal line and a half note A3 in the piano part.

The second system of musical notation continues the vocal and piano parts. The vocal line begins with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the harp-like texture of ascending and descending eighth notes. The system concludes with a half note C5 in the vocal line and a half note D4 in the piano part.

The third system of musical notation continues the vocal and piano parts. The vocal line begins with a half note F4, followed by a half note G4, and then a half note A4. The piano accompaniment continues with the harp-like texture. The system concludes with a half note F4 in the vocal line and a half note G3 in the piano part.

The fourth system of musical notation concludes the piece. The vocal line begins with a half note B4, followed by a half note A4, and then a half note G4. The piano accompaniment continues with the harp-like texture. The system concludes with a half note B4 in the vocal line and a half note A3 in the piano part.

COME AWAY, DEATH

(THE CLOWN'S SONG IN "TWELFTH NIGHT")

TRIO FOR FEMALE VOICES

THE MUSIC COMPOSED BY

J. BRAHMS

(Op. 17, No. 2).

Andante. *dolce.* *p*

1st SOPRANO. Come a - way, come a - way, Death, And in
Komm her - bei, komm her - bei, Tod! Und ver -

2nd SOPRANO. *dolce.* *p* Come a - way, come a - way, Death, And in
Komm her - bei, komm her - bei, Tod! Und ver -

ALTO. *dolce.* *p* Come a - way, come a - way, Death, And in
Komm her - bei, komm her - bei, Tod! Und ver -

2 HORNS IN E². *dolce.* *p*

HARP. OR PIANO. *Andante.* *p* *dolce.* *p*

sad cy - press let me be laid ; . . Fly a - way, fly a - way, breath ;
- senk' in Cy - pres - sen den Leib. . . Lass mich frei, lass mich frei, Noth !

sad cy - press let me be laid ; . . Fly a - way, fly a - way, breath ;
- senk' in Cy - pres - sen den Leib. . . Lass mich frei, lass mich frei, Noth !

sad cy - press let me be laid ; . . Fly a - way, fly a - way, breath ;
- senk' in Cy - pres - sen den Leib. . . Lass mich frei, lass mich frei, Noth !

COME AWAY, DEATH.

I am slain by a fair cru - el maid. My shroud of white stuck
Mich er-schlägt ein hold - se - li - ges Weib. Mit Ros - ma - rin mein

I am slain by a fair cru - el maid. My shroud of white stuck
Mich er-schlägt ein hold - se - li - ges Weib. Mit Ros - ma - rin mein

I am slain by a fair cru - el maid. My shroud of white stuck
Mich er-schlägt ein hold - se - li - ges Weib. Mit Ros - ma - rin mein

all with yew, O, pre - pare it; My part of death no
Lei - chen-hemd, O be - stellt es! Ob Lieb' ans Herz mir

all with yew, O, pre - pare it; My part of death no
Lei - chen-hemd, O be - stellt es! Ob Lieb' ans Herz mir

all with yew, O, pre - pare it; My part of death no
Lei - chen-hemd, O be - stellt es! Ob Lieb' ans Herz mir

COME AWAY, DEATH.

one so true Did share it, did share it.
tödt - lich kommt, *Treu' hält* *es, treu' hält* *es.*

one so true Did share it, did share it.
tödt - lich kommt, *Treu' hält* *es, treu' hält* *es.*

one so true Did share it, did share it.
tödt - lich kommt, *Treu' hält* *es, treu' hält* *es.*

p *pp*

dolce. *p* Not a flower, not a flower sweet On my
Kei - ne Blum', kei - ne Blum' süß *sei ge*

dolce. *p* Not a flower, not a flower sweet On my
Kei - ne Blum', kei - ne Blum' süß *sei ge -*

dolce. *p* Not a flower, not a flower sweet On my
Kei - ne Blum', kei - ne Blum' süß *sei ge -*

dolce. *p* *p*

COME AWAY, DEATH.

black cof - fin let there be strown; Not a friend, not a friend greet
 - streut auf den schwärz-lich - en Sarg. . . Kei - ne Seel', kei - ne Seel' grüss'

black cof - fin let there be strown; Not a friend, not a friend greet
 - streut auf den schwärz-lich - en Sarg. . . Kei - ne Seel', kei - ne Seel' grüss'

black cof - fin let there be strown; Not a friend, not a friend greet
 - streut auf den schwärz-lich - en Sarg. . . Kei - ne Seel', kei - ne Seel' grüss'

My poor corpse, where my bones shall be thrown. A thousand, thousand
 mein Ge - bein, wo die Erd' es ver - barg. Um Ach und Weh zu

My poor corpse, where my bones shall be thrown. A thousand, thousand
 mein Ge - bein, wo die Erd' es ver - barg. Um Ach und Weh zu

My poor corpse, where my bones shall be thrown. A thousand, thousand
 mein Ge - bein, wo die Erd' es ver - barg. Um Ach und Weh zu

COME AWAY, DEATH.

sighs to save, Lay me, O, where Sad true lov - er nev - er
wen - den ab, Bergt al - lei - - ne mich, wo kein Treu - er

sighs to save, Lay me, O, where Sad true lov - er nev - er
wen - den ab, Bergt al - lei - - ne mich, wo kein Treu - er

sighs to save, Lay me, O, where Sad true lov - er nev - er
wen - den ab, Bergt al - lei - - ne mich, wo kein Treu - er

find my grave, To weep there, to weep there.
wall' ans Grab, und wei - - ne, und wei - - ne.

find my grave, To weep there, to weep there.
wall' ans Grab, und wei - - ne, und wei - - ne.

find my grave, To weep there, to weep there.
wall' ans Grab, und wei - - ne, und wei - - ne.

THE GARDENER

TRIO FOR FEMALE VOICES

TRANSLATED FROM THE GERMAN OF VON EICHENDORFF BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

J. BRAHMS

(Op. 17, No. 3).

Allegretto.

1st SOPRANO. *p* Wher - e'er my
Wo - hin ich

2nd SOPRANO. *p* Wher - e'er my
Wo - hin ich

ALTO. *p* Wher - e'er my
Wo - hin ich

2 HORNS IN E \flat .

HARP OR PIANO. *p*

foot - steps wan - der, By hill or vale or
geh' und schau - e, in Feld und Wald und

foot - steps wan - der, By hill or vale or
geh' und schau - e, in Feld und Wald und

foot - steps wan - der, By hill or vale or
geh' und schau - e, in Feld und Wald und

p

THE GARDENER.

cres.

wold, . . . 'Mong all I see of . . . fair - est Thy
 Thal, . . . vom Berg hin - - ab in die Au - e; viel

cres.

wold, . . . 'Mong all I . . . see of fair - est Thy
 Thal, . . . vom Berg hin - - ab in die Au - e; viel

cres.

wold, . . . 'Mong all I . . . see of fair - est Thy
 Thal, . . . vom Berg hin - - ab in die Au - e; viel

cres.

beau - ty shews the rar - - - est, I
 schö - ne, ho - he Frau - - - e, grüss

cres.

beau - ty shews the rar - - - est, I
 schö - ne, ho - he Frau - - - e, grüss

cres.

beau - ty shews the rar - - - est, I
 schö - ne, ho - he Frau - - - e, grüss

cres.

sf *p*

THE GARDENER.

greet thee a thou - sand - fold, I . . greet thee a thou -
 ich dich tau - send - mal, grüss . ich dich tau -

greet thee a thou - sand - fold, I . . greet thee a thou -
 ich dich tau - send - mal, grüss . ich dich tau -

greet thee a thou - sand - fold, I greet thee a thou -
 ich dich tau - send - mal, grüss ich dich tau -
 cres.

cres. f

sostenuto. in tempo.
 cres. f
 - - - sand - fold, I greet thee a
 - - - send - mal, grüss ich dich

sostenuto. in tempo.
 cres. f
 - - - sand - fold, I . . greet thee a
 - - - send - mal, grüss ich dich

sostenuto. in tempo.
 cres. f
 - - - sand - fold, I . . greet thee a
 - - - send - mal, grüss ich dich

sostenuto. in tempo.
 cres. f
 - - - sand - fold, I . . greet thee a
 - - - send - mal, grüss ich dich

cres. sostenuto. in tempo. f

THE GARDENER.

thou - sand - fold.
tau - send - mal.

thou - sand - fold.
tau send - mal.

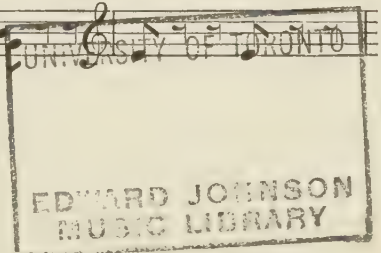
thou - sand - fold.
tau send - mal.

A wealth my
In mei - nem

A wealth my
In mei - nem

A wealth my
In mei - nem

p



THE GARDENER.

gar - den yields me Of blos - soms fair and
 Gar - ten find' ich viel Blu - men schön und

gar - den yields me Of blos - soms fair and
 Gar - ten find' ich viel Blu - men schön und

gar - den yields me Of blos - soms fair and
 Gar - ten find' ich viel Blu - men schön und

fine, . . . And oft in wreaths I . . . wind them, With
 fein, . . . viel Krän - ze wohl draus . . . wind' ich und

fine, . . . And oft in . . . wreaths I wind them, With
 fein, . . . viel Krän - ze . . . wohl draus wind' ich und

fine, . . . And oft in . . . wreaths I wind them, With
 fein, . . . viel Krän - ze . . . wohl draus wind' ich und

THE GARDENER.

thou - sand thoughts I bind them, And
 tau - send Ge - dan - ken bind' ich und
 thou - sand thoughts I bind them, And
 tau - send Ge - dan - ken bind' ich und
 thou - sand thoughts I bind them, And
 tau - send Ge - dan - ken bind' ich und

cres. *f* *p*

cres. *f*

greet - ings I in - ter - twine, and . . greet-ings I in -
 Grüs - se mit . . da - rein, und . . Grüs - se mit . .
 greet - ings I in - ter - twine, and . . greet-ings I in -
 Grüs - se mit . . da - rein, und . . Grüs - se mit . .
 greet - ings I in - ter - twine, and greet-ings I in -
 Grüs - se mit da - rein, und Grüs - se mit . .

cres. *f*

cres. *f*

THE GARDENER.

sostenuto. *cres.* *f* *in tempo.*
 - - - ter - - twine, and greet - - - ings I
 . . . da - - rein, und Grüs - - - se mit
sostenuto. *cres.* *f* *in tempo.*
 - - - ter - - twine, and . . greetings I in - - -
 . . . da - - rein, und . . Grüs - se mit
sostenuto. *cres.* *f* *in tempo.*
 - - - ter - - twine, and . . greet - ings I in - - -
 . . . da - - rein, und . . Grüs - se mit
sostenuto. *cres.* *f* *in tempo.*
sostenuto. *cres.* *f* *in tempo.*

in - - - ter - twine.
da - - - rein.

- - - ter - - twine.
- - - da - - rein.

- - - ter - - twine.
- - - da - - rein.

The musical score is for a three-part vocal setting of the song "The Rose Tree." It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "The Rose Tree, it is so tall and green, / The Rose Tree, it is so tall and green, / The Rose Tree, it is so tall and green, / The Rose Tree, it is so tall and green." The score is arranged in a system of five staves. The first three staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with some chords and arpeggiated figures.

THE GARDENER.

To her I
Ihr darf ich

To her I
Ihr darf ich

To her I
Ihr darf ich

p

dare not give . . them, She is too proud and
kei - nen rei - chen, sie ist zu hoch und

dare not give them, She is too proud and
kei - nen rei - chen, sie ist zu hoch und

dare not give them, She is too proud and
kei - nen rei - chen, sie ist zu hoch und

p

THE GARDENER.

fair; . . . Yet though they all must . . per - ish, The
 schön, . . . die müs - sen al - le ver - blei - chen, die

fair; . . . Yet though they . . all must per - ish, The
 schön, . . . die müs - sen . . . al - le ver - blei - chen, die

fair; . . . Yet though they . . all must per - ish, The
 schön, . . . die müs - sen . . . al - le ver - blei - chen, die

match - less love I cher - - - ish I
 Lie - be nur oh - ne Glei - - - chen, bleibt

match - less love I cher - - - ish I
 Lie - be nur oh - ne Glei - - - chen, bleibt

match - less love I cher - - - ish I
 Lie - be nur oh - ne Glei - - - chen, bleibt

cres. sf p

cres. f

THE GARDENER.

still in my heart . . shall bear, I . . still in my heart . .
 e - wig im Her - zen stehn, bleibt . . e - wig im Her -

still in my heart . . shall bear, I . . still in my heart . .
 e - wig im Her - zen stehn, bleibt . . e - wig im Her -

still in my heart shall bear, I still in my heart . .
 e - wig im Her - zen stehn, bleibt e - wig im Her -

cres.

cres. *f*

sostenuto. *p* *cres.* *f* *in tempo.*
 shall bear, I still . . . in . . my
 zen stehn, bleibt e - wig im

sostenuto. *cres.* *f* *in tempo.*
 shall bear, I . . still . . in my heart . .
 zen stehn, bleibt e - wig im Her -

sostenuto. *cres.* *f* *in tempo.*
 shall bear, I . . still in my heart . .
 zen stehn, bleibt e - wig im Her -

sostenuto. *cres.* *f* *in tempo.*
 shall bear, I . . still in my heart . .
 zen stehn, bleibt e - wig im Her -

cres. *sostenuto.* *f* *in tempo.*

THE GARDENER.

heart . . . shall bear.
Her - - - zen stehn.

. . . shall bear.
- - - zen stehn.

. . . shall bear.
- - - zen stehn.

p

p

THE DEATH OF TRENAR

(FROM OSSIAN'S POEM, "FINGAL")

TRIO FOR FEMALE VOICES

THE ENGLISH WORDS ADAPTED BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

J. BRAHMS

(Op. 17, No. 4).

Andante.

1st SOPRANO.

2nd SOPRANO.

ALTO.

2 HORNS IN C BASSO.

SOLO. pp

Andante. pp

HARP OR PIANO.

pp

Weep on the rocks of the winds that are roar - ing,
Wein' an den Fel - sen der brau - sen - den Win - de,

pp

Weep on the rocks of the winds that are roar - ing,
Wein' an den Fel - sen der brau - sen - den Win - de,

pp

Weep on the rocks of the winds that are roar - ing,
Wein' an den Fel - sen der brau - sen - den Win - de,

THE DEATH OF TRENAR.

dolce.
p

Weep, O thou maid - en of In - is - tore, And o - ver the waves let thy
wei - ne, o Mäd - chen von In - is - tore! Beug' ü - ber die Wo - gen dein

dolce.
p

Weep, O thou maid - en of In - is - tore, And o - ver the waves let thy
wei - ne, o Mäd - chen von In - is - tore! Beug' ü - ber die Wo - gen dein

dolce.
p

Weep, O thou maid - en of In - is - tore, And o - ver the waves let thy
wei - ne, o Mäd - chen von In - is - tore! Beug' ü - ber die Wo - gen dein

fair head bend, Love - li - er thou than the ghost of the moun - tains,
schön - es Haupt, lieb - lich - er du als der Geist der Ber - ge,

fair head bend, Love - li - er thou than the ghost of the moun - tains,
schön - es Haupt, lieb - lich - er du als der Geist der Ber - ge,

fair head bend, Love - li - er thou than the ghost of the moun - tains,
schön - es Haupt, lieb - lich - er du als der Geist der Ber - ge,

THE DEATH OF TRENAR.

pp

That which at noon, in the bright-ness of the sun, O - ver the si - lence of
wenn er um Mit - tag in ei - nem Son-nen-strahl, ü - ber das Schwei - gen von

pp

That which at noon, in the bright-ness of the sun, O - ver the si - lence of
wenn er um Mit - tag in ei - nem Son-nen-strahl, ü - ber das Schwei - gen von

pp

That which at noon, in the bright-ness of the sun, O - ver the si - lence of
wenn er um Mit - tag in ei - nem Son-nen-strahl, ü - ber das Schwei - gen von

pp

f

Mor - ven moves. Ah! he is fall - en, thy youth is low - ly ly - ing;
Mor - ven fährt. Er ist ge - fal - len, dein Jüng-ling liegt dar - nie - der,

f

Mor - ven moves. Ah! he is fall - en, thy youth is low - ly ly - ing;
Mor - ven fährt. Er ist ge - fal - len, dein Jüng-ling liegt dar - nie - der,

f

Mor - ven moves. Ah! he is fall - en, thy youth is low - ly ly - ing;
Mor - ven fährt. Er ist ge - fal - len, dein Jüng-ling liegt dar - nie - der,

f

THE DEATH OF TRENAR.

Pale sank he un - der Ca - thul - lin's sword. Val - our no more shall thy
bleich sank er un - ter Ca - thul - lin's Schwerdt. Nim - mer wird Muth dei - nen

Pale sank he un - der Ca - thul - lin's sword. Val - our no more shall thy
bleich sank er un - ter Ca - thul - lin's Schwerdt. Nim - mer wird Muth dei - nen

Pale sank he un - der Ca - thul - lin's sword. Val - our no more shall thy
bleich sank er un - ter Ca - thul - lin's Schwerdt. Nim - mer wird Muth dei - nen

true love a - wak - en, The blood of kings on the field to shed.
Lieb - ling mehr rei - zen, das Blut von Kö - ni-gen zu ver - giess - en.

true love a - wak - en, The blood of kings on the field to shed.
Lieb - ling mehr rei - zen, das Blut von Kö - ni-gen zu ver - giess - en.

true love a - wak - en, The blood of kings on the field to shed.
Lieb - ling mehr rei - zen, das Blut von Kö - ni-gen zu ver - giess - en.

THE DEATH OF TRENAR.

rocks of the winds that are roar - ing, Weep, O thou maid - en of
Fel - sen der brau - sen - den Win - de, wei - ne, o Mäd - chen von

Weep, O thou maid - en of
wei - ne, o Mäd - chen von

rocks of the winds that are roar - ing, Weep, O thou maid - en of
Fel - sen der brau - sen - den Win - de, wei - ne, o Mäd - chen von

Ped.

Ped.

In - is - tore. . . .
In - is - tore. . . .

In - is - tore. . . .
In - is - tore. . . .

In - is - tore. . . .
In - is - tore. . . .

pp

THE DEATH OF TRENAR.

B *p* *espress.* *rf*

Tre - nar, the beau - ti - ful Tre - nar died, died, . . O maid -
 Tre - nar, der lieb - li - che Tre - nar starb, starb! O Mäd -

espress. *rf*

Tre - nar, the beau - ti - ful Tre - nar died, died, . . O maid -
 Tre - nar, der lieb - li - che Tre - nar starb, starb! O Mäd -

1st ALTO. *espress.* *rf*

Tre - nar, the beau - ti - ful Tre - nar died, died, . . O maid -
 Tre - nar, der lieb - li - che Tre - nar starb, starb! O Mäd -

2ND ALTO. *espress.* *rf*

Tre - nar, the beau - ti - ful Tre - nar died, died, . . O maid -
 Tre - nar, der lieb - li - che Tre - nar starb, starb! O Mäd -

p *rf*

- en of In - is - tore! His taw - ny dogs are howl - ing at home, His
 - chen von In - is - tore! Sei-ne grau - en Hun - de heu - len da - heim; sie

p *rf*

- en of In - is - tore! His taw - ny dogs are howl - ing at home, His
 - chen von In - is - tore! Sei-ne grau - en Hun - de heu - len da - heim; sie

p *rf*

- en of In - is - tore! His taw - ny dogs are howl - ing at home, His
 - chen von In - is - tore! Sei-ne grau - en Hun - de heu - len da - heim; sie

p

THE DEATH OF TRENAR.

ghost they be - hold be - fore them pass ; Tre - - nar, the beau - ti - ful
 sehn sei - nen Geist vor - ü - ber ziehn. Tre - - nar, der lieb - li - che

ghost they be - hold be - fore them pass ; Tre - - nar, the beau - ti - ful
 sehn sei - nen Geist vor - ü - ber ziehn. Tre - - nar, der lieb - li - che

ghost they be - hold be - fore them pass ; Tre - - nar, the beau - ti - ful
 sehn sei - nen Geist vor - ü - ber ziehn. Tre - - nar, der lieb - li - che

ghost they be - hold be - fore them pass ; Tre - - nar, the beau - ti - ful
 sehn sei - nen Geist vor - ü - ber ziehn. Tre - - nar, der lieb - li - che

Tre - nar died, died, . . O maid - en of In - is - tore, His
 Tre - nar starb, starb ! . O Mäd - chen von In - is - tore ! Sei - ne

Tre - nar died, died, . . O maid - en of In - is - tore, His
 Tre - nar starb, starb ! . O Mäd - chen von In - is - tore ! Sei - ne

Tre - nar died, died, . . O maid - en of In - is - tore, His
 Tre - nar starb, starb ! . O Mäd - chen von In - is - tore ! Sei - ne

Tre - nar died, died, . . O maid - en of In - is - tore, His
 Tre - nar starb, starb ! . O Mäd - chen von In - is - tore ! Sei - ne

THE DEATH OF TRENAR.

taw - ny dogs are howl-ing at home, His ghost they be - hold be -
 grau - en Hun - de heu-len da-heim, sie sehn sei - nen Geist vor -

1st and 2nd ALTOS.

taw - ny dogs are howl-ing at home, His ghost they be - hold be -
 grau - en Hun - de heu-len da-heim, sie sehn sei - nen Geist vor -

- fore them pass ; Tre - - - nar, the beau - ti - ful
 - ü - ber ziehn. Tre - - - nar, der lieb - li - che

- fore them pass ; Tre - - - nar, the beau - ti - ful
 - ü - ber ziehn. Tre - - - nar, der lieb - li - che

- fore them pass ; Tre - - - nar, the beau - ti - ful
 - ü - ber ziehn. Tre - - - nar, der lieb - li - che

THE DEATH OF TRENAR.

rf

Tre - nar died, died, . . O maid - - en of
 Tre - nar starb, starb! . . O Mäd - - chen von

rf

Tre - nar died, died, . . O maid - - en of
 Tre - nar starb, starb! . . O Mäd - - chen von

rf

Tre - nar died, died, . . O maid - - en of
 Tre - nar starb, starb! . . O Mäd - - chen von

f

pp

In - is - tore! His bow in the hall is hang - ing un - bend - ed,
 In - is - tore! Sein Bo - gen hängt un - ge - spannt in der Hal - le,

pp

In - is - tore! His bow in the hall is hang - ing un - bend - ed,
 In - is - tore! Sein Bo - gen hängt un - ge - spannt in der Hal - le,

pp

In - is - tore! His bow in the hall is hang - ing un - bend - ed,
 In - is - tore! Sein Bo - gen hängt un - ge - spannt in der Hal - le,

pp

THE DEATH OF TRENAR.

Nought, nought mov - ing where the hinds are re - pos - ing.
 nichts, nichts regt sich auf der Hai - de der Re - he.

Nought, nought mov - ing where the hinds are re - pos - ing.
 nichts, nichts regt sich auf der Hai - de der Re - he.

Nought, nought mov - ing where the hinds are re - pos - ing.
 nichts, nichts regt sich auf der Hai - de der Re - he.

pp

dim.

dim.

THE DEATH OF TRENAR.

p
 Weep on the rocks of the winds that are roar - ing, Weep, O thou maid - en of
 Wein' an den Fel - sen der brau - sen-den Win - de, wei - ne, o Mäd - chen von

pp

C
pp

pp
 Weep on the rocks of the winds that are
 Wein' an den Fel - sen der brau - sen-den

pp
 Weep on the rocks of the winds that are
 Wein' an den Fel - sen der brau - sen-den

pp
 In - is - tore, Weep on the rocks of the winds that are
 In - is - tore, Wein' an den Fel - sen der brau - sen-den

pp

THE DEATH OF TRENAR.

roar - ing, Weep, O thou maid - en of In - is - -
Win - de, wei - ne, o Mäd - chen von In - is - -

roar - ing, Weep, O thou maid - en of In - is - -
Win - de, wei - ne, o Mäd - chen von In - is - -

roar - ing, Weep, O thou maid - en of In - is - -
Win - de, wei - ne, o Mäd - chen von In - is - -

- tore. Weep, weep,
- tore. Wein' ! Wein' !

- tore. Weep, weep,
- tore. Wein' ! Wein' !

- tore. Weep, weep,
- tore. Wein' ! Wein' !

- tore. Weep, weep,
- tore. Wein' ! Wein' !

THE DEATH OF TRENAR.

f ten. weep, *p* weep,
Wein'! Wein'!

f ten. weep, *p* weep,
Wein'! Wein'!

f ten. weep, *p* weep,
Wein'! Wein'!

f *p*

ff *p*

ff *p*

rit. *pp poco più lento.*
weep on the rocks . . of the winds that are
Wein' an den Fel - sen der brau - sen - den

rit. *pp poco più lento.*
weep on the rocks . . of the winds that are
Wein' an den Fel - sen der brau - sen - den

rit. *pp poco più lento.*
weep on the rocks . . of the winds that are
Wein' an den Fel - sen der brau - sen - den

rit. *pp poco più lento.*
weep on the rocks . . of the winds that are
Wein' an den Fel - sen der brau - sen - den

rit. *pp* *Ped.* *Ped.*

THE DEATH OF TRENAR.

pp

roar - ing, Weep, O thou maid - en of In - is - -
Win - de, wei - ne, o Mäd - chen von In - is - -

pp

Weep, O thou maid - en of In - is - -
wei - ne, o Mäd - chen von In - is - -

pp

roar - ing, Weep, O thou maid - en of In - is - -
Win - de, wei - ne, o Mäd - chen von In - is - -

Ped.

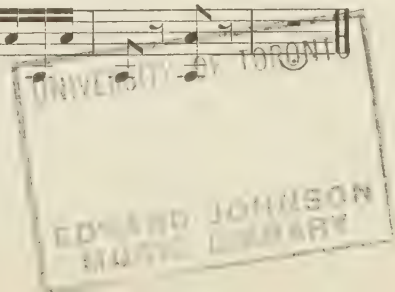
- tore.

- tore.

- tore.

- tore.

pp



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BY

OTTO JAHN

TRANSLATED FROM THE GERMAN BY

PAULINE D. TOWNSEND

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